

Fall 8-15-2000

## ENG 2601-002

William Searle  
*Eastern Illinois University*

Follow this and additional works at: [http://thekeep.eiu.edu/english\\_syllabi\\_fall2000](http://thekeep.eiu.edu/english_syllabi_fall2000)



Part of the [English Language and Literature Commons](#)

---

### Recommended Citation

Searle, William, "ENG 2601-002" (2000). *Fall 2000*. 70.  
[http://thekeep.eiu.edu/english\\_syllabi\\_fall2000/70](http://thekeep.eiu.edu/english_syllabi_fall2000/70)

This Article is brought to you for free and open access by the 2000 at The Keep. It has been accepted for inclusion in Fall 2000 by an authorized administrator of The Keep. For more information, please contact [tabruns@eiu.edu](mailto:tabruns@eiu.edu).

2601-002

Dr. William J. Searle

English 2601—sec. 002—10:00 to 10:50—MWF – CH307

Office Number: 314B Coleman Hall

Office Phone: 581-6375

Office Hours: 8:30 to 9:00 MWF and 3:00 to 4:00 M&W and by appointment

The following texts are used for English 2601:

Maynard Mack, Sarah Lawall, et al. *The Norton Anthology of World Masterpieces*. Vol. I. Seventh Edition. New York, New York: Norton, 1999.

Homer. *The Odyssey*. Translated by Robert Fagles. New York, New York: Viking, 1996.

Virgil. *The Aeneid of Virgil*. Translated by Allen Mandelbaum. New York, New York: Bantam, 1983.

Dante Alighieri. *The Inferno*. Translated by John Ciardi. New York, New York: Mentor, 1982.

Giovanni Boccaccio. *The Decameron: A Critical Edition*. Translated and edited by Mark Musa and Peter Bondanella. New York, New York: Norton, 1982.

Francois Rabelais. *The Histories of Gargantua and Pantagruel*. Translated by J. M. Cohen. New York, New York: Penguin, 1985.

Miguel de Cervantes. *The Adventures of Don Quixote*. Translated by J. M. Cohen. New York, New York: Penguin, 1985.

Attendance: Plan to attend every class. You might glance at page 53 of the 2000-2001 catalog concerning this matter. Obviously, a student seldom does well in a course and never performs to his or her full potential when he or she cuts class frequently. For that reason, I have established the following attendance policy. For every five unexcused absences, your final grade will be lowered one letter grade. If you have 10 unexcused absences, your final grade will be lowered two letter grades, etc. Late papers will be accepted only in cases of extreme emergency—severe illness, official university activity, or other urgent reasons.

Departmental statement on plagiarism: “Any teacher who discovers an act of plagiarism—‘the appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one’s original work’ (Random House Dictionary of the English Language)—has the right and the responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of a grade of F for the course, and to report the incident to the Judicial Affairs Office.”

Grading: There will be two one-hour exams, each worth 20 percent, frequent reading check quizzes worth ten percent, and a medium-length paper (6 to 8 pages of typewritten text) worth 30 percent, due approximately 5 classes before the end of the semester. Of course, you are responsible for keeping up with reading and writing assignments, even if you are unable to attend class. In other words, a missed class is not a valid excuse for not being prepared on your return. Learn the assignment from a classmate or from your instructor. If you have a documented disability and wish to receive academic accommodations, contact the Coordinator of the Offices of Disability Services (581-6583) as soon as possible.

### A Tentative Outline for English 2601

- Wk#1—Mon. Aug. 21—discussion of course and assignment of texts.  
           Wed. “ 23—Video on the oral tradition or an overview of Homer  
           Fri. “ 25-- The Old Testament, Genesis, chapters 1-3, pages 51-54 in Masterpieces. (M).
- Wk#2—Mon. “ 28—Genesis, chapters 4, 6-9, 11, 22, pp. 54-58 in M.  
           Wed. “ 30—Genesis (the story of Joseph), chapters 37, 39-46, Pages 61-72 in M.  
           Fri. Sept. 1—Job, pp. 72-88 in M.
- Wk#3—Mon. “ 4—LABOR DAY OBSERVANCE—NO CLASS  
           Wed. “ 6—Conclude Job, Jonah, pp. 95-97 in M  
           Fri. “ 8—selections from Homer’s *Iliad*, Books I and VI, pp. 104-130 in M.
- Wk#4—Mon. “ 11—*The Iliad*, Books VIII and IX, pp. 131-149 in M.  
           Wed. “ 13—*The Iliad*, Books XVI and XVIII, pp. 150-76 in M  
           Fri. “ 15—*The Iliad*, Books XXII and XXIV, pp. 176-209 in M
- Wk#5—Mon. “ 18—excerpts from *The Odyssey*, Fagles’ translation.  
           Wed. “ 20—excerpts from *The Odyssey*  
           Fri. “ 22—excerpts from *The Odyssey*
- Wk#6—Mon. “ 25—excerpts from *The Odyssey*  
           Wed. “ 27—Begin Greek Drama: Sophocles’ *Oedipus the King*, pp. 599-639 in M OR Euripides’ *Medea*, pp. 642-72 in M  
           Fri. “ 29—Conclude *Oedipus* OR *Medea*
- Wk#7—Mon. Oct. 2—Hourly Exam #1(on the Old Testament and Homer)  
           Wed. “ 4—Aristophanes’ *Lysistrata*, pp. 674-726 in M.  
           Fri. “ 6—Virgil’s *Aeneid*, Mandelbaum’s trans., Book I
- Wk#8—Mon. “ 9—Virgil’s *Aeneid*, Book II  
           Wed. “ 11—*The Aeneid*, Books IV and VI

Wk#8—Fri. Oct. 13—*The Aeneid*, Books VIII and XIII

Wk#9—Mon. “ 16—*The Aeneid*, loose ends  
 Wed. “ 18—*Song of Roland* in M.  
 Fri. “ 20—FALL BREAK—NO CLASS

Wk#10—Mon. “ 23—*Song of Roland*  
 Wed. “ 25—Hourly Exam #2 (Greek Drama, Virgil, Roland)  
 Fri. “ 27—Selections from Dante's *Inferno*, Ciardi's trans.

Either during week 11 or 12, we will have conferences  
 about your paper topics.

Wk#11—Mon. 30—excerpts from *The Inferno*  
 Wed. Nov. 1—excerpts from *The Inferno*  
 Fri. “ 3—excerpts from *The Inferno*

Wk#12—Mon. “ 6—excerpts from Rabelais' *Gargantua and Pantagruel*  
 Wed. “ 8—*Gargantua and Pantagruel*  
 Fri. “ 10—*Gargantua and Pantagruel*

Wk#13—Mon. “ 13—selections from Cervantes' *Don Quixote*  
 Wed. “ 15—excerpts from *Don Quixote*  
 Fri. “ 17—excerpts from *Don Quixote*

Wk#14—Nov 18 thru 26—THANKSGIVING RECESS—NO CLASS

Wk#15—Mon. Nov. 27—if time permits, selections from Boccaccio's *Decameron*  
 Wed. “ 29—if time permits, selections from *Decameron*  
 Fri. Dec. 1—PAPER DUE—selections from *Petrarch* in M

Wk#16—Mon. “ 4—Montaigne, selection from M  
 Wed. “ 6—Montaigne  
 Fri. “ 8—review and evaluation of course

FINAL EXAMS —Dec. 11-15 (Dante, Rabelais, Cervantes, etc.)

## Areas of Interest for Paper Topics

Below you will find a list of areas of interest relevant to material studied in English 2601. Obviously, the list does not pretend to be an exhaustive one. As the semester progresses, I will suggest other topics to write about. Since the areas of interest are rather general, they will have to be restricted and focused according to your interests and findings. In other words, restriction of topic and construction of a thesis statement are your responsibilities. Of course, you are encouraged to create your own topics. All I ask is that you let me approve your topic several weeks before you actually start working on your essay. A brief talk with me may save you from later bitterness and gnashing of teeth.

The essay should be of medium length--6 to 8 typewritten pages of text--essentially critical in nature. Needless to say, your paper must not be a mere rehash of information discussed in class. Because of the limited nature of our library's resources, I am not requiring that you use secondary sources (articles in journals, chapters from books, etc.). However, in many cases, research and citation of secondary sources would inspire your own ideas and lend support to your work. Of course, whenever you receive this "extra help," whether the ideas are paraphrased or copied word for word, you are required to document your sources appropriately. To "forget" to do so, as you know from English 1001C and English 1002C, is grounds for failure on the paper and perhaps the course. The proper documentation is found in any of the handbooks you used in English 1001C and 1002C. Copies are available on reserve in the library and in our Writing Center, room 301 Coleman Hall. The proper documentation form, the MLA Style Sheet, is found in most college handbooks. The paper is due December ./. Essays will not be accepted after December 8.

1. The theme of "growing up" in one of the following: The Odyssey  
The Joseph Story  
The Aeneid  
Gargantua & Pantagruel
2. The role of women in one of the following: The Iliad  
The Odyssey  
The Aeneid  
Euripides' Medea
3. The theme of love and/or marriage in one of the following:  
The Odyssey  
The Aeneid  
Don Quixote  
Euripides' Medea
4. Father/son relationships in one of the following: The Odyssey  
The Aeneid  
Gargantua and Pantagruel  
The Inferno  
The Iliad

5. The concept of the hero as it is implied or defined one of the following: The Book of Job, The Odyssey, The Song of Roland, The Aeneid, Antigone, The Inferno, Don Quixote,
6. The concept of kingship or good government in one of the following: Antigone The Inferno  
The Aeneid Don Quixote  
The Iliad Gargantua & Pantagruel  
The Odyssey The Song of Roland
7. The concept of the deity as it is illustrated or implied in one of the following: The Book of Job The Iliad  
The Odyssey The Aeneid  
The Inferno
8. A discussion of the epic simile in one (or any combination of 2) of the following: The Iliad, The Odyssey, The Aeneid
9. The function of the city in one of the following: The Odyssey  
The Aeneid  
Pantagruel & Gargantua, The Inferno
10. The theme of the outsider in one of the following: The Odyssey, The Aeneid, Euripides' Medea, Don Quixote, Gargantua & Pantagruel
11. Compare and/or contrast the vision of the world of the land of the dead in The Aeneid, Book VI and The Odyssey, Book XI
12. The significance of old men in The Odyssey
13. An analysis of Odysseus as a story teller
14. An analysis of Don Quixote as a story teller
15. the role of the chorus in a Greek play not discussed in class.
16. an analysis of a play by Sophocles or Aristophanes not discussed in class.
17. a contrast of two translations of the same work (as C. Day Lewis' translation of The Aeneid with Mandelbaum's translation)
18. An analysis of image patterns in one of the works discussed in class (as fire imagery in The Aeneid).
19. The impact of one of the authors discussed in class on later literature: Genesis I, II, and III on Milton's Paradise Lost  
the Homeric simile on Milton's Paradise Lost  
Sophocles' Antigone on one of the 17 later versions  
Petrarch on the poetry of John Donne, Sir Philip Sidney, or Thomas Wyatt, etc.
20. A detailed lesson plan on one of the works discussed in class or another work by one of the authors discussed in class.

Good luck!